

## ABSTRACT

Title of dissertation: TREE OF LIFE FOR ORCHESTRA

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The idea for this piece came from the Bible. In John 12:24 we read: Verily, verily, I say unto you, Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit. (KJV).

Paradoxically, a single seed must die to produce many seeds. A small seed can become a big tree, and by dying it has the potential to become many trees (i.e. when planted it can germinate as a tree which in turn can produce many seeds) So we must die to live, and dying is not the ending point of life but the beginning of another, and to those who believe, equally real life. This second life is fruitful enough to produce many other seeds, which means many other new lives. Some trees are very big, some very small; some produce edible fruits, some

only flowers and microscopic seeds - but all develop according to inherent features which are not dependant on size or quantity of seed. All come from a single small seed.

The overall structure of the piece, Tree of Life for Orchestra, is based on the progression of the life of a tree. My intention is to describe the stages as the tree grows. This is accomplished through the use of transformations of harmonies, rhythmic figures, and specific orchestral tone colors. The piece consists of the seven parts: Andante, Poco piu Mosso (mm. 24), Allegretto (mm. 40), Energico (mm. 57), Molto Energico (mm. 81), Allegro non tanto (mm.98), and, finally, Grazioso (mm.116).

Five pitch series and five chords (for each instrument) can be considered as the basic tone and structural material for the piece. These were obtained using the Golden Section. This is a theory of proportions often found in Nature - from pine cones to tree branching. My approach was as follows: first I decided the normal orchestral range of each instrument used in the piece and then measured the number of half steps from the lowest to the highest pitch of each instrument's normal orchestral range. I then applied the Golden Section to this range (multiplying the number of steps by the Golden Section number .618). The number thus

obtained was subjected to the same process to find the next higher pitches. Below is an example of using this method for the oboe, and all other 5-notes rows, and 5 chords obtained from each instrument's group.

Oboe

*Bb-A: 35 half steps*      *5 pitches by Golden Section*

Bb      A      Bb      Ab      E      G      G#

*Example of using this method for the oboe*

$$35 * .618 = 21.63 \rightarrow 22$$

$$(35-21.63) * .618 + 21.63 = 29.89 \rightarrow 30$$

$$(35-29.89) * .618 + 29.89 = 33.04 \rightarrow 33$$

$$(35-33.04) * .618 + 33.04 = 34.25 \rightarrow 34$$

**\* 5 pitches for the oboe: Bb, Ab, E, G, G#**

5-tone Row for Woodwinds from Pitch-class Interval

Piccolo  
octave higher

Flute

Oboe

Clarinet in Bb  
major 2nd lower

Bassoon

34 (D - C)      38 (C - D)      35 (Bb - A)      41 (E - A)      41 (Bb - Eb)

0 - 21 - 29 - 32 - 33 ( 2 )      11 - 7 - 10 - 11 : D - B - G - Bb - B )

0 - 23 - 32 - 36 - 37 ( 0 )      11 - 8 - 0 - 1 : C - B - Ab - C - C# )

0 - 22 - 30 - 33 - 34 ( 10 )      8 - 4 - 7 - 8 : Bb - Ab - E - G - G# )

0 - 25 - 35 - 39 - 40 ( 4 )      5 - 3 - 7 - 8 : E - F - Eb - G - Ab )

0 - 25 - 35 - 39 - 40 ( 10 - 11 - 9 - 1 - 2 : Bb - B - A - C# - D )

### 5-note Row for Brass from Pitch-class Interval

Horn in F  
 perfect 5th lower

42 (F# - C)  
 0 - 26 - 36 - 40 - 41 ( 6 - 8 - 6 - 10 - 11 : F# - G# - F# - A# - B )

Trumpet in C  
 30 (F# - C)  
 0 - 19 - 26 - 28 - 29 ( 6 - 1 - 8 - 10 - 11 : F# - C# - G# - A - B )

Trombone  
 37 (E - F)  
 0 - 23 - 32 - 35 - 36 ( 4 - 3 - 0 - 3 - 4 : E - D# - C - D# - E )

Tuba  
 41 (D - G)  
 8<sup>vb</sup> 0 - 25 - 35 - 39 - 40 ( 2 - 3 - 1 - 5 - 6 : D - Eb - Db - F - F# )

### 5-note Row for Strings from Pitch-class Interval

Violin  
 52 (G - B)  
 8<sup>va</sup> 0 - 32 - 44 - 49 - 51 ( 7 - 3 - 3 - 8 - 10 : G - Eb - Eb - Ab - Bb )

Viola  
 45 (C - A)  
 0 - 28 - 39 - 43 - 44 ( 0 - 4 - 3 - 7 - 8 : C - E - Eb - G - Ab )

Cello  
 48 (C - C)  
 0 - 30 - 41 - 45 - 47 ( 0 - 6 - 5 - 9 - 11 : C - F# - F - A - B )

Contrabass  
 octave lower  
 42 (C - G)  
 0 - 26 - 36 - 40 - 41 ( 0 - 2 - 0 - 4 - 5 : C - D - C - E - F )

### 5 chords

Woodwinds  
 Brass  
 Strings

## 5 chords II



<b>C: 2</b>	<b>Eb: 3</b>	<b>Db: 2</b>	<b>Bb: 2</b>	<b>B: 3</b>
<b>D: 2</b>		<b>C: 2</b>	<b>G: 2</b>	<b>G#: 2</b>
		<b>Ab: 2</b>		
<b>B: 1</b>	<b>D: 1</b>	<b>B: 1</b>	<b>A: 1</b>	<b>Bb: 1</b>
<b>Bb: 1</b>	<b>C#: 1</b>	<b>Bb: 1</b>	<b>Ab: 1</b>	<b>Gb: 1</b>
<b>Ab: 1</b>	<b>B: 1</b>	<b>G: 1</b>	<b>F: 1</b>	<b>F: 1</b>
<b>G: 1</b>	<b>Ab: 1</b>	<b>F: 1</b>	<b>E: 1</b>	<b>E: 1</b>
<b>F#: 1</b>	<b>F#: 1</b>	<b>E: 1</b>	<b>Eb: 1</b>	<b>D: 1</b>
<b>E: 1</b>	<b>E: 1</b>	<b>Eb: 1</b>	<b>Db: 1</b>	<b>Db: 1</b>
			<b>C: 1</b>	

Below is an example of using the Fibonacci numbers in rhythm.

\* One eighth note = 1

## Fibonacci numbers in Rhythm



13 8 5 3

Initially, I planned to apply the idea of the Golden Section to deciding the durations of sections of the piece. However for various musical reasons, this approach was abandoned.

TREE OF LIFE FOR ORCHESTRA

by

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## INSTRUMENTS

### Woodwinds

2 Flutes (alt. Piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

### Brass

4 Horns in F

2 Trumpets in Bb

2 Trombones

Tuba

Percussion (2 performers)

### Percussion I

Timpani

(23-inch, 26-25 inch, 29-28 inch)

Cymbal

Tam-tam

Bass Drum

Triangle

### Percussion II

Marimba

Vibraphone

Strings

I Violin

II Violin

Violas

Violoncellos

Double Basses

Score in C

Piccolo, Harp harmonics sound 1 octave higher,

Double bass (including harmonics) sounds 1 octave lower

Verily, verily, I say unto you, Except a corn of wheat  
fall into the ground and die, it abideth alone:  
but if it die, it bringeth forth much fruit [John 12:24]

# I

1

2

Picc.   
 Fl.   
 Ob.   
 B♭ Cl.   
 Bsn.   
 Hn. 1,3   
 Hn. 2,4   
 B♭ Tpt.   
 Tbn.   
 Tba.   
 Perc. I   
 Perc. II   
 Hp.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 D.B.

Musical score for measures 9-12. The score includes parts for Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horns 1,3 and 2,4, Trumpets, Trombones, Tubas, Percussion I and II, Harp, Violins I and II, Viola, Violoncello, and Double Bass. Dynamics include *mf*, *f*, *mp*, *p*, and *pizz.*. The Percussion II part includes a Marimba entry in measure 11.

13

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

Tba.

Perc. I

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for measures 17-20. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B. Cl.), Horns 1, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), Trumpets in B-flat (B. Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Harp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical details include:

- Flute (Fl.):** Starts at measure 17 with *mf*, *cresc.*, and *f* dynamics. Ends with a rest.
- Oboe (Ob.):** Starts at measure 17 with *mf*, *cresc.*, and *f* dynamics. Ends with a rest.
- Bassoon (Bsn.):** Starts at measure 17 with *mf*, *cresc.*, and *f* dynamics. Ends with a rest.
- Clarinet in B-flat (B. Cl.):** Starts at measure 17 with *mf*, *cresc.*, and *f* dynamics. Ends with a rest.
- Horn 1, 3 (Hn. 1,3):** Starts at measure 17 with *f* and *p* dynamics. Ends with a rest.
- Horn 2, 4 (Hn. 2,4):** Starts at measure 17 with *f* and *mp* dynamics. Ends with a rest.
- Trumpets in B-flat (B. Tpt.):** Starts at measure 17 with a rest. Ends with a rest.
- Trombone (Tbn.):** Starts at measure 17 with a rest. Ends with a rest.
- Tuba (Tba.):** Starts at measure 17 with a rest. Ends with a rest.
- Percussion I (Perc. I):** Starts at measure 17 with a rest. Ends with a rest.
- Percussion II (Perc. II):** Starts at measure 17 with a rest. Ends with a rest.
- Harp (Harp.):** Starts at measure 17 with a rest. Ends with a rest.
- Violin I (Vln. I):** Starts at measure 17 with a rest. Ends with a rest.
- Violin II (Vln. II):** Starts at measure 17 with a rest. Ends with a rest.
- Viola (Vla.):** Starts at measure 17 with *mf*, *arco.*, and *f* dynamics. Ends with a rest.
- Violoncello (Vc.):** Starts at measure 17 with *mf*, *arco.*, and *f* dynamics. Ends with a rest.
- Double Bass (D.B.):** Starts at measure 17 with a rest. Ends with a rest.



## II

The image shows a page of a musical score, likely for a symphony, covering measures 21 to 24. The score is written for a large orchestra, including woodwinds, brass, percussion, harp, and strings. The tempo is marked "Poco piu Mosso" and the dynamics range from "poco a poco cresc. ed accel." to "ff".

The instruments and their parts are as follows:

- Picc.** (Piccolo): Measures 21-24, mostly rests, with a final measure starting a new line.
- Fl.** (Flute): Measures 21-24, mostly rests, with a final measure starting a new line.
- Ob.** (Oboe): Measures 21-24, mostly rests, with a final measure starting a new line.
- Bs. Cl.** (Bassoon): Measures 21-24, mostly rests, with a final measure starting a new line.
- Bsn.** (Bassoon): Measures 21-24, mostly rests, with a final measure starting a new line.
- Hn. 1,3** (Horn 1, 3): Measures 21-24, mostly rests, with a final measure starting a new line.
- Hn. 2,4** (Horn 2, 4): Measures 21-24, mostly rests, with a final measure starting a new line.
- B. Tpt.** (Trumpet): Measures 21-24, mostly rests, with a final measure starting a new line.
- Tbn.** (Trombone): Measures 21-24, mostly rests, with a final measure starting a new line.
- Tbn.** (Trombone): Measures 21-24, mostly rests, with a final measure starting a new line.
- Perc. I** (Percussion I): Measures 21-24, mostly rests, with a final measure starting a new line.
- Perc. II** (Percussion II): Measures 21-24, mostly rests, with a final measure starting a new line.
- Hp.** (Harp): Measures 21-24, mostly rests, with a final measure starting a new line.
- Vln. I** (Violin I): Measures 21-24, mostly rests, with a final measure starting a new line.
- Vln. II** (Violin II): Measures 21-24, mostly rests, with a final measure starting a new line.
- Vla.** (Viola): Measures 21-24, mostly rests, with a final measure starting a new line.
- Vcl.** (Cello): Measures 21-24, mostly rests, with a final measure starting a new line.
- D.B.** (Double Bass): Measures 21-24, mostly rests, with a final measure starting a new line.

The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Poco piu Mosso" and the dynamics range from "poco a poco cresc. ed accel." to "ff".

25

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 1,3 

Hn. 2,4 

B♭ Tpt. 

Tbn. 

Tba. 

Perc. I 

Perc. II 

Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

29

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Ln. 1,3

Ln. 2,4

B♭ Tpt.

Tbn.

Tba.

Perc. I

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*poco a poco accel.*

Picc.

Fl.

Ob.

Bs. Cl.

Bsn.

*poco a poco accel.*

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

Tba.

*poco a poco accel.*

Perc. I

Perc. II

Hp.

*poco a poco accel.*

Vln. I

Vln. II

Vla.

Vcl.

D.B.

# III

*p o c c o a p o c c o a c c e l . . . . .* Allegretto ♩ = 90

37

Picc. *fp* *sf* *f* *sf* *ff* *a 2*

Fl. *fp* *sf* *f* *sf* *ff* *a 2*

Ob. *fp* *sf* *f* *sf* *ff* *a 2*

B♭ Cl. *fp* *sf* *f* *sf* *ff* *a 2*

Bsn. *sf* *f* *sf* *ff* *a 2*

*p o c c o a p o c c o a c c e l . . . . .* Allegretto ♩ = 90

37

Hn. 1,3 *sf* *f* *sf* *ff* *a 2*

Hn. 2,4 *sf* *f* *sf* *ff* *a 2*

B♭ Tpt. *sf* *f* *sf* *ff* *a 2*

Tbn. *cresc.* *f* *sf* *ff* *a 2*

Tba. *f* *cresc.* *sf* *ff* *a 2*

*p o c c o a p o c c o a c c e l . . . . .* Allegretto ♩ = 90

37

Perc. I

Perc. II

*p o c c o a p o c c o a c c e l . . . . .* Allegretto ♩ = 90

37

Hp.

*p o c c o a p o c c o a c c e l . . . . .* Allegretto ♩ = 90

37

Vln. I *sf* *mf* *f* *sf* *ff* *f* *sf* *ff* *IV*

Vln. II *mf* *f* *sf* *ff* *f* *sf* *ff* *f*

Vla. *f* *sf* *ff* *f* *sf* *ff* *f*

Vc. *mf* *f* *sf* *ff* *f* *sf* *ff* *f*

D.B. *f* *sf* *ff* *f* *sf* *ff* *f*

41

Picc.

Fl.

Ob.

B♭-Cl.

Bsn.

Hrn. 1,3

Hrn. 2,4

B♭ Tpt.

Tbn.

Tba.

Perc. I   
Triangle

Perc. II   
Vibraphone (motor off)

Hp.

Vln. I   
mf   
f

Vln. II   
f   
mf   
f

Vla.   
mf   
f   
mp   
mf   
mp

Vc.   
mf   
f   
mp   
mf   
f   
pizz.

D.B.   
mp   
mf   
mf   
mf   
mf

Meno mosso ♩ = 96

45

Picc. Fl. Ob. B♭ Cl. Bsn.

Meno mosso ♩ = 96

Hn. 1,3 Hn. 2,4

U. 1 pt. Tbn. Tba.

Meno mosso ♩ = 96

Perc. I Triangle Timpani *p*

Perc. II Vibraphone

Meno mosso ♩ = 96

Hp.

Meno mosso ♩ = 96

Vln. I Vln. II *mf*

Vla. *mf*

Vc. *p* *mp* *pizz.* *p* *mp*

D.B. *p* *mp*

49

Picc.

Fl.

Ob.

Bs Cl.

Bsn.

Hr. 1,3

Hr. 2,4

Bb 1pt.

Tbn.

Tba.

Perc. I

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.



53

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

Tba.

Perc. I

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

# IV Energico $\text{♩} = 104$

57 *mp*

Picc.

Fl. 2 *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *fp*

Energico  $\text{♩} = 104$

57 *sf* *fp* *sf* *mp*

Hn. 1,3

Hn. 2,4

B♭ Tpt. *sf* *fp* *sf* *mp*

Tbn. *sf* *fp* *sf* *mp*

Tba. *fp* *sf*

Energico  $\text{♩} = 104$

57 *sf*

Perc. I

Triangle *mp*

57 *mf*

Perc. II

Vibraphone

Marimba *mp*

Energico  $\text{♩} = 104$

57 *mf*

Hp.

Energico  $\text{♩} = 104$

57 *mf*

Vln. I

Div. *mf*

Vln. II *mf*

Vla. *mf*

Div. *mf*

Vc. *sf* *mf* *tutti.* *fp*

D.B. *sf* *mf* *fp*

61

Picc. *mf*

Fl. *mf* *a 2*

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Hr. 1,3 *mf* *f* *mp*

Hr. 2,4 *mf* *f* *mp*

B♭ Tpt. *mf*

Tbn. *mf* *f* *mp*

Tba. *f* *fp*

Perc. I

Perc. II

Hp. *mf* D C B♭ / E♭ F G♭ A

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *f*

D.B. *f*

*f* *fp*

65

Picc. *mf*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hrn. 1,3 *f* *mp* *p*

Hrn. 2,4 *f* *mp* *p*

B♭ Tpt.

Tbn. *mf*

Tba. *f* *mf* *fp* *f*

Perc. I *fp* *f* Timpani

Perc. II

Hp.

Vln. I *f*

Vln. II *tutti. f*

Vla. *fp* *f*

Vc. *f* *mf* *fp* *f*

D.B. *f* *mf* *fp* *f*

69

Picc.

Fl.

Ob.

Bs. Cl.

Bsn.

Hn. 1, 3

Hn. 2, 4

Bs. Tpt.

Tbn.

Tba.

Perc. I

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

19

*p o c o a p o c o a c c e l . . . . .*

77

Picc. *mf* *CPUSC.* *f*

Fl. *mf* *CPUSC.* *f*

Ob. *mf* *CPUSC.* *f*

B. Cl. *mf* *f*

Bsn. *f*

*p o c o a p o c o a c c e l . . . . .*

Hn. 1,3 *f*

Hn. 2,4 *f*

B. Tpt. *mf* *f* *sf*

Tbn. *f*

Tba. *f*

*p o c o a p o c o a c c e l . . . . .*

Perc. I *Timpani* *ffp* *f* *sf*

Perc. II *Marimba* *mf* *sf*

*p o c o a p o c o a c c e l . . . . .*

Hp. *sf*

*p o c o a p o c o a c c e l . . . . .*

Vln. I *tutti* *mf* *f*

Vln. II *tutti* *mf* *f*

Vla. *tutti* *f* *3*

Vc. *tutti* *f* *3*

D.B.

# V

Molto Energico ♩ = 112

81

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

81

Molto Energico ♩ = 112

In. 1,3

In. 2,4

B♭ Tpt.

Tbn.

Tba.

81

Molto Energico ♩ = 112

Perc. I

81

Tam-tam

Perc. II

81

Molto Energico ♩ = 112

Hp.

81

Molto Energico ♩ = 112

Vln. I

Vln. II

Vla.

Vc.

D.B.



85

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

Tba.

Perc. I

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

89

Picc. *mp*

Fl. *mp* *mf* *a 2*

Ob. *p* *mp* *mf* *a 2*

B. Cl. *p* *mp* *mf* *a 2*

Bsn. *p* *mp* *mf* *a 2*

Hn. 1,3 *pp* *f* *p* *f* *p* *mf*

Hn. 2,4 *pp* *f* *p* *f* *p* *mf*

B. Tpt. *pp* *f* *p* *f* *p* *mf* *a 2*

Tbn. *p*

Tba. *p* *pp*

Perc. I

Perc. II *Marimba* *fp* *f*

Hp. *p*

Vln. I *mf* *p* *pp* *8va* *poco poco cresc.*

Vln. II *arco* *p* *pp* *8va* *poco poco cresc.*

Vla. *arco* *mp* *mf* *p* *mp*

Vc. *mp*

D.B.

93

Hn. 1,3

cresc.

Hn. 2,4

cresc.

Bs Tpt.

f

sf

fp

f

sf

f

sf

Tbn.

fp

f

sf

mf

sf

Tba.

mf

sf

Perc. I

Perc. II

93

Marimba hard stick

*mf* *poco a poco cresc ed accel.* *f*

Hp.

93

Violin I

Violin II

Viola

Violoncello

Double Bass

Con fuoco  $\text{♩} = 118$  VI Allegro non tanto  $\text{♩} = 120$

Picc.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Fl. 2  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Ob. 1  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Ob. 2  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

B♭ Cl. 1  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

B♭ Cl. 2  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Bsn.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$   $\text{mf}$

Con fuoco  $\text{♩} = 118$  Allegro non tanto  $\text{♩} = 120$

Hr. 1,3  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$   $\text{mf}$

Hr. 2,4  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$   $\text{mf}$

B♭ Tpt.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Tbn.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$   $\text{mf}$

Tba.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Con fuoco  $\text{♩} = 118$  Allegro non tanto  $\text{♩} = 120$

Perc. I  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$   $\text{pp}$

Perc. II  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$   $\text{pp}$

Con fuoco  $\text{♩} = 118$  Allegro non tanto  $\text{♩} = 120$

Hp.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$   $\text{pp}$

Con fuoco  $\text{♩} = 118$  Allegro non tanto  $\text{♩} = 120$

Vln. I  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Vln. II  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Vla.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

Vc.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

D.B.  $\text{sf}$   $\text{fp}$   $\text{sf}$   $\text{ff}$   $\text{ff}$

10 *8va*

Picc. *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭-Cl. 1 *mf*

B♭-Cl. 2 *mf*

Bsn. -

Hr. 1,3 -

Hr. 2,4 -

B♭-Tpt. -

Tbn. *mf* *fp* *mf*

Tba. *fp* *mf*

Perc. I -

Perc. II *dim* 3 3 3 3 3 3 3 3 3 3 3 3

Hp. *dim*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vcl. *f* *mf*

DB. *f*

8<sup>va</sup>

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp* *fp* *mf* *p*

Ob. 2 *mp* *fp* *mf* *p*

Bs. Cl. 1 *mp* *p*

Bs. Cl. 2 *fp* *mf* *p*

Bsn. *fp* *mf* *p*

Hr. 1,3 *p* *fp* *mf* *p*

Hr. 2,4 *fp* *mf* *p*

Bs. Tpt. *p* *p* *fp* *mf*

Tbn. *p* *fp* *mf*

Tba. *p*

Perc. I

Perc. II *pp*

Hp. *pp*

Vln. I *mf* *pp*

Vln. II *mf* *fp* *mf* *p*

Vla. *mf* *p* *tutti* *fp* *mf*

Vc. *f* *fp* *mf* *p* *tutti* *fp* *mf*

D.B. *mf* *f* *p* *tutti* *p*

*p o c o a p o c o . . . . .*

109

Fl. 1 *fp f mf fp*

Fl. 2 *fp f mf fp*

Ob. 1 *fp f mp mf fp f*

Ob. 2 *fp mf f mp mf fp f*

B♭ Cl. 1 *fp mf mp f mp fp f*

B♭ Cl. 2 *mp mf fp f*

Bsn. *mp fp f*

*p o c o a p o c o . . . . .*

109

Hr. 1,3 *mp fp f mf*

Ins. 2,4 *mp fp f mf*

B♭ Tpt. *mf*

Tbn. *fp f*

Tba. *fp f*

*p o c o a p o c o . . . . .*

109

Perc. I

Perc. II *Marimba fp*

*p o c o a p o c o . . . . .*

109

Hp. *mf mf f*

*p o c o a p o c o . . . . .*

109

Vln. I *Div. tutti mp fp f*

Vln. II *fp f mp fp f*

Vla. *fp f*

Vc. *Div. tutti mp mf fp f*

D.B. *Div. pizz. mp mf*

# VII

*r i t a r d a n d o . . . . .* Grazioso ♩ = 60

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Ob. 1 *fp* *mf* *f* *mf* *p*

Ob. 2 *fp* *f* *mp*

B♭ Cl. 1 *mf* *f* *p*

B♭ Cl. 2 *mf* *f* *p*

Bsn. *p*

*r i t a r d a n d o . . . . .* Grazioso ♩ = 60

Hr. 1,3

Hr. 2,4

B♭ Tpt.

Tbn.

Tba.

*r i t a r d a n d o . . . . .* Grazioso ♩ = 60

Perc. I

Perc. II *mf* *mp*

*r i t a r d a n d o . . . . .* Grazioso ♩ = 60

Hp. *.. d a n d o . . . . .* C B<sup>♯</sup> / G<sup>♯</sup> A b *pp*

*r i t a r d a n d o . . . . .* Grazioso ♩ = 60

Vln. I *f* *fp* *mp* *pp*

Vln. II *fp* *f* *fp* *f* *mp* *pp*

Vla. *fp* *f* *mf* *fp* *fp*

Vc.

D.B.



Fl. 1: *p* *mp* *pp* *p* *mp*  
 Fl. 2: *p*  
 Ob. 1: *mp* *mp* *p*  
 Ob. 2: *mp* *mp*  
 B♭ Cl. 1: *p* *mp* *p* *mp*  
 B♭ Cl. 2: *p*  
 Bsn.: *p* *p* *mp*  
 Hn. 1,3: *pp* *p* *mp*  
 Hn. 2,4: *pp* *p* *mp*  
 B♭ Tpt.: *pp* *p* *mp*  
 Tbn.: *p*  
 Tba.: *p*  
 Perc. I: *p*  
 Perc. II: *p*  
 Hp.: *p*  
 Vln. I: *p* *mp*  
 Vln. II: *p* *p* *mp*  
 Vla.: *p* *mp*  
 Vc.: *p* *mp*  
 D.B.: *arco* *mp*

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Fl. 1 *mp* *mf* *mp* *p*

Fl. 2 *mp* *mf* *mp*

Ob. 1 *mp* *mf* *mp* *mf* *p*

Ob. 2 *mp* *mf*

B♭ Cl. 1 *mp* *mf* *mp*

B♭ Cl. 2 *mp* *mf* *p*

Bsn. *mp* *p* *mp* *mf* *mp* *p*

Hr. 1,3 *p* *mp* *mf* *pp*

Hr. 2,4 *p* *mp* *mf* *p*

B. Tpt. *mp* *mf* Div.

Tbn.

Tba.

Perc. I

Perc. II

Hp.

Vln. I *mp* *mf* *p* *pp* Div.

Vln. II *mp* *mf* *p* *pp* Div.

Vla. *mp* *mf* *mp* *pp* Div.

Vc. *mp* *mf* *mp* *pp* Div.

D.B. *mf* *mp*

Sotto voce

Fl. 1 *ppp*

Fl. 2 *p* *pp*

Ob. 1 *pp* *pp expressive* *mp* *ppp*

Ob. 2 *p* *pp* *ppp*

B♭ Cl. 1 *p* *ppp* *p* *ppp*

B♭ Cl. 2 *p* *pp* *ppp* *p* *ppp*

Bsn. -

Sotto voce

Hn. 1,3 *ppp*

Hn. 2,4 -

B♭ Tpt. -

Tbn. -

Tba. -

Sotto voce

Perc. I *ppp* Triangle *p*

Perc. II *pp* Vibraphone *pp*

Sotto voce

Hp. -

Sotto voce

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. -

D.B. -